

JAN 17 1925

©CIL 21036 ✓

✓ YOUTH AND ADVENTURE ✓

✓ Photoplay in 6 reels ✓

✓ ^{and Continuity} Story by Frank Howard Clark ✓

Directed by James W. Horne

Author of the Photoplay (under section 62)
Truart Film Corporation of U.S. *

1.

A Carlos Presents
RICHARD TALMADGE
in
"YOUTH AND ADVENTURE"

JAN 17 1925

©CLL 21036

Copyright MCMXXIV

Photographed by William Marshall
Story and continuity by Frank Howard Clark
Edited by Doane Harrison
Directed by James W. Horne

A RICHARD TALMADGE PRODUCTION

All athletic stunts conceived and personally executed by Richard Talmadge.

2.

The Knickerbocker Club was quiet and sedate until Reggie Dillingham became old enough to join and then --

3.

Cyrus Dillingham made two big mistakes. First he died. Second he left his only son a lot of money.

.....RICHARD TALMADGE

4.

Marshall Leonard, Reggie's attorney and friend, who had served Reggie's father for many years

.....JOSEPH HARRINGTON

5.

"Well boys, where will the wrecking crew begin tonight?"

6.

"Why not lynch the fellow who invented the cross-word puzzle?"

7.

"I have it -- we'll go to the Century and kidnap the entire chorus."

8.

"Reggie, please give me a minute of your time -- it's important!"

9.

"When your father died, he left you close to a million. How much of that is left?"

10.

"Oh, about ninety-thousand, I guess."

11.

"You miss by twenty thousand. Another three months at the rate you are going and your seventy thousand will be gone."

12.

"Well, then I'll go to work and make more."

13.

"You never worked a day in your life. You couldn't earn your living on a bet."

14. "Don't talk silly. Making a good income is a cinch. I could make a great living if I had to!"
15. "I don't believe it."
16. "Oh you don't? Let me assign my money to you for six months and I'll prove it."
17. "I'll take you up on that. I'll invest your money safely for you. Perhaps double it."
18. Motor cops all knew Reggie's first name and number, so he went to work among friends.
19. Three "Scotch"-men.
20. "Well! Reggie Dillingham! Why the odd get-up? Have you become a crusader?"
21. "Not exactly -- I lost my money so I became a finger of the law."
22. "Well, so long Jean - but remember you have lots of time!"
23. "Pipe the copper! Go through him or we lose the stuff."
24. "When we git to de bridge we'll make him crack his dome."
25. The publisher sent him a circular containing the photograph of a man who made \$15.00 an hour -- so Reggie became a book agent.
26. "Morning! Fine day -- Smoke? -- Lady in?"
27. "Free - absolutely free! Pidrath's History of the World -- the story of man from the Jelly-Fish to the Jazz-Age -- bound in pig skin."
28. "Free O absolutely free! Pidrath's History of the World -- the story of man from the Jelly-Fish to the Jazz-Age -- bound in pig skin."
29. Reggie has discovered that "making a GREAT living" is not a cinch.
30. Joe Potts -- also engaged in trying to live
.....PETE GORDON
31. "I'll take these trousers. I'm the man of the family."

32. End of Part 1.
33. Part 2.
34. "I give up, Joe. I'm going to admit defeat and get my money back."
35. "Have you gone beany? What money?"
36. "You don't know it, but I'm worth a small fortune."
37. "If she sees me like this it will add another week on the bill."
38. "We'll beat it together."
39. "If you must peek, go to room thirty-two. He owes a week more than we do."
40. "Mr. Leonard, you don't know how welcome you are?"
41. "Well, I'm a failure -- I admit it. I'll have to take my money back."
42. "My boy, you have no money."
43. "You really mean I am broke?"
44. "I invested your money, hoping to make you a million -- and -- I lost every penny of it."
45. "Just a little left from the wreck."
46. "What can I say, my boy? How can I atone, I --"
47. "Never mind, you meant well - what I need most now is just a pair of trousers."
48. "I know what's wrong. I always had my money to fall back on. Without it, I'll have to make good, sure."
49. "Well, we can't do much without pants."
50. "We have enough for a whole flock of pants."
51. "Why not ask Clint Taggart for a job? He is the biggest man in town, and he's my pal."
52. "I want my rent."

53. The popular pastime at Taggart's office was trying to get into the inner shrine.
54. "Don't be nervous. Just follow me. When Clint Tag hears who it is he'll drop everything."
55. Mary Ryan -- Taggart's private secretary.
.....MARGARET LANDIS
56. "Mary, meet my friend Mr. Brown. We have an appointment with Clint."
57. "He says he's not in."
58. Clint Taggart, the political czar of the city.
.....JOSEPH GERRARD
59. "Red" Mullen -- Taggart's "Yes Man."
.....FRANK KELSEY
60. "Well, I'm good and I admit it. I want a job on one of your papers."
61. "Fine. Just try and get it!"
62. "See here Mr. Taggart. I can double your circulation, fill your paper with paying ads and scoop your nearest rival regularly."
63. "Nix, he has high blood pressure and you annoy him."
64. "Well, I guess he didn't want to see me."
65. Phyllis DeLorne, from the Century Roof Follies.
.....KATHERINE LEWIS.
66. "Well, Reggie Dillingham, found at last! I've been out of candy for months without you."
67. "I've been taking a night course in political economy."
68. "Well I can't stop now. I'm going to the beach with the big noise."
69. End of Part 2.
70. Part 3.
71. "Clint Taggart going to the beach with Phyllis of the Follies, looks like a good story to me."

72. "Im really not interested Mr. Brown."
73. "Business or no, old dear, we are going to keep our date."
74. The tired business man relaxes.
75. "How would you like your picture spread over the front page."
76. "Boy, it will mean a fifty dollar raise, sure."
77. "That fool has snapped a picture of me. Stop him."
78. "I'll give a thousand coals to the one who gets me that negative."
79. "He just simply flew away, like mist before the morning sunlight."
80. The Editorial Rooms of the Evening Herald.
81. "I have a story that will be a surefire sensation."
82. "You poor bug! Taggart owns this paper."
83. "Well, I sold my first story to the Express. It was a pip! Let's celebrate."
84. "Have them send me the man who wrote this story."
85. End of Reel 3
86. Part 4.
87. Reggie arrives ready to battle for his life.
88. "It is better to have him working for me than against me, Remember that, Useless."
89. "Young man. I'm convinced you are a go-getter. How would you like to manage my paper."
90. "Where is the trick?"
91. "No trick - you're a bright young man - I believe you know your business."
92. "I'll accept with thanks, but I'll have to have a real iron-bound contract."

93. "Take a contract between this young man and myself."
94. "How about a hundred a week to start?"
95. "Put that in the contract -- quick!"
96. "Drop around a little later and we'll sign the contract together."
97. "Remember, no strings to this. I run the paper myself."
98. "Can't we celebrate my luck together?"
99. "Well, how about tomorrow night?"
100. "I have an engagement for every night."
101. A new broom sweeps clean (Maybe)
102. "I want this editorial set up and run."
103. "I think you'd better consult Mr. Taggart."
104. "Think what you want. I(m running this paper. Taggart just supplies the money."
105. Then the storm broke.
106. "I told you not to call."
107. "I thought, perhaps, somebody wouldn't show up."
108. "A good, funny editorial my boy. I had a good laugh over it."
109. "I mean it -- I'm going to run the paper for the PEOPLE."
110. "Don't make me laugh too hard. YOU'll run the paper for TAGGART - first, last and all the time."
111. "Don't forget, I'm in charge, under contract."
112. "Fair enough, but keep within the traces or your contract won't be worth a smooth dime."
113. "Another thing. My office force is better off left alone."
114. "Until further notice your office force will decide for herself."

115. "If that fool won't listen to reason, we'll frame him."
116. "What do you think of Hen-eri? I'll pay for it this week -- Maybe."
117. "Never touch a Ford on its funny bone - it's ticklish."
118. "Now Hen-eri -- be yourself, little one, be yourself."
119. "Why did you tell me your name was Brown."
120. "Well, I had a lot of money once and lost it, so I changed my name."
121. End of Part 4.
122. Part 5.
123. "He gets it at the Green Dragon."
124. "I'll skin the Green Dragon or bust."
125. "You can't fight Mr. Taggart - he owns the place."
126. "Nobody's barred in my cleanup. I'll welcome the chance to get Taggart too."
127. Defying Taggart and his gang, Reggie went ahead with the cleanup.
128. "Taggart is furious. He's on his way to take you out."
129. "Hurray for him, dear - I'm prepared for him."
130. "Please be careful for my sake."
131. "The battle is on - it's a fight to a finish."
132. "Get out - you're through, understand? Done."
133. "Control yourself, Taggart - I don't want my men to crack their lips laughing at you."
134. "You mean you won't get out?"
135. "I mean I'm going to put all crooks in this town in a safe place. That takes in you, too."
136. "All right, I will have you thrown out bodily."

137. "Man, I'm fighting for right against wrong. Are you with me?"
138. "There he is men. Throw him out pronto."
139. "Well, we won boys, and a good time was had by all."
140. Carrying the battle to Taggart.
141. "If this dictagraph gets the evidence we want, we'll put Taggart on the inside looking out."
142. End of Part 5.
143. Part 6.
144. "Now don't fail on this. Get the liquor off pier 16. It's mine and I don't want to lose it."
145. "I've got you with the Goods Taggart - your own conversation ruined you."
146. "\$10,000. for that record."
147. "Get a car quick - notify the police - I've got to beat them to the pier."
148. "I'll jump their boat. Have the police follow me to get Taggart."
149. "That was a fake record, Taggart - we left the real one at the office of the District attorney. They'll about give you life."
150. "But wait, here's the kick!"
151. "Reggie, my little experiment worked after all. Your need made a real man out of you."
152. "But you didn't lose it, my boy, I just invested it for you."
153. "You bet, and it was a great thing I lost my money."
154. The end.

This document is from the Library of Congress
“Motion Picture Copyright Descriptions Collection,
1912-1977”

Collections Summary:

The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

Class L Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

Class M Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002>



National Audio-Visual Conservation Center
The Library of Congress